

NICHOLAS HAWKSMOOR COLLECTION

SALE, APRIL 21-25, 1740

Entries for architectural drawings are given in full as they appear in the sale catalogue which is in the British Museum Library.

of 1937, which seem almost a revival of the metamorphic style of 1930, and the grimmer *Cat with a dead bird* of April 1939. These omissions slightly falsify the perspective by making the horror of the early war paintings seem a sudden invention, whereas it was in fact a slow development from what the artist had been doing in the years 1937-9.

All aspects of Picasso's art during the war are splendidly represented. The canvases range from the almost classical concentration of the *Seated nude doing her hair* (No.53) to the portraits (Nos.54-64 and 77-80), which seem mere improvisations. At one moment, about 1943, Picasso seems to have had some respite from the savage brutality of his war style, and produced a small group of works which have a calmness and a simplicity very unexpected if one considers the circumstances in which they were produced. The most important is the bronze *Man with a lamb* (No.155), but there are some paintings, such as the *Seated woman* (No.81), which share to some extent its peculiar classicism.

The period of *détente*, which produced the Antibes paintings of 1946, was hardly perceptible in the Rome exhibition, as there are no pictures and only a few painted plates to illustrate this phase. There follow the figure studies of 1946-8 (Nos.84-91), in which Picasso seems to be challenging Matisse on his own ground as a colourist. Then come the pictures of Picasso's second family, to paint which he evolved that impressive *cloisonné* style, which attained its most mature and exciting form in the copy of Courbet's *Demoiselles de la Seine* (No.95). Picasso continued to use this manner till 1952, though in monochrome, as in certain impressive still-lives of that year (e.g. No.50, cf. Fig.17).

His most recent manner is, however, quite different. His themes are still usually drawn from his own family. Many of the paintings show the mother and two children eating, sleeping, or reading, but some (cf. Fig.18) show a single figure. The forms are now highly simplified and flattened, with an unexpected emphasis on the shapes of the neck. Sometimes the back of the neck is shown seen from above, as in the example illustrated (a device which Picasso had used in the *Gobeur d'oursins* at Antibes, and the *Femme assise avec un livre* of 1937 (No.75)). In other compositions the rounded form where the neck meets the dress is given a sort of independent existence, attached to the head but detached from the dress. The result is a new and bizarre disruption of natural appearances. In these paintings the colours are

usually strong, flat, and rather rich, though in some, such as *Le Sommeil de Paloma* (No.124), Picasso returns once again to pure monochrome. In these small canvases he is more successful than in the vast *War* (Fig.19) and *Peace*, which challenge comparison with *Guernica*, but do not sustain the comparison, either in intensity of feeling or in coherence of execution.

The catalogue of the exhibition is admirably prepared, but it may be worth putting on record that the painting of *La famille* (No.18), said to have been executed in Barcelona in 1934, is in fact inscribed by the artist: *Avril XXXV à Boisgeloup*.

It was perhaps unfair to visit the exhibition at Lyons after that in Rome, because, whereas the latter was based on the vast resources of the artist's collection, the former, although it included a few loans from the same source, was in the main drawn from private collections and dealers. As a result it failed to convey the stature of the artist. It contained too many scraps and too few masterpieces. There were, of course, important works not often shown in France, such as the poetical *Femme à la corneille* (No.10) of 1904 from Toledo, Mr Roland Penrose's three magnificent early Cubist works, and one of the finest of the classical seated figures of 1921 (No.35), from the Eichmann Collection, Zürich. From the Zumsteg Collection, Zürich, comes a drawing (No.117), dated 23.7.38 and labelled *L'homme à la sucette*, which is closely related to the painting of that subject, dated 20.8.38. It is, however, clear that the drawing represents not a man but a woman with full curly hair and markedly feminine features. It seems, therefore, that Picasso started this composition with the idea of making it a woman sucking a lollipop, but translated it into a man, keeping the general design almost unaltered, but making the features not only unfeminine, but so brutally masculine as to be almost sub-human.

The two exhibitions produced totally different impressions of Picasso as an artist. As seen at Lyons, he appeared almost as a witty trifler, brilliant and superficial, who occasionally rose to more serious levels. At Rome he was an apocalyptic figure, heavy with the tragedy of his time, so weighed down by it indeed that he did not always pause to find the perfect expression for his thoughts and feelings. It still remains for us to see the definitive exhibition which will show in fair balance these two sides of his character, together with all those other facets which go to make it up. Only then shall we be able to appreciate the whole greatness of the man.

KERRY DOWNES

## Hawksmoor's Sale Catalogue

AMONG the eighteenth-century sale catalogues in the British Museum there is one<sup>1</sup> of particular interest: it is that of the sale in April 1740, four years after his death, of the library and collection of Nicholas Hawksmoor, including, besides hundreds of prints, drawings, paintings, and a large number of architectural books, over 1800 original drawings by Hawksmoor, and drawings by Wren, Vanbrugh, and John

<sup>1</sup> Press mark S.C.426. Not in Reading Room catalogue.

Webb. Although it is listed in Lugt's *Répertoire*,<sup>2</sup> it has so far escaped notice and an abstract of its contents is given here for the first time.

The most interesting items in the catalogue are the Hawksmoor drawings, which add to the number of buildings for

<sup>2</sup> F. LUGT: *Répertoire des catalogues de ventes publiques, 1600-1825* [1938], No.518; 21st-25th April 1740. Neither this catalogue nor No.516 is dated 1740, but the calendar dates and days of the week are right for that year.

which Hawksmoor made designs, and the books, which give us a good, although incomplete, account of the works in his library, and confirm the view of the obituary in Vertue<sup>3</sup> that

He was perfectly skilld in the history of Architecture and could give an exact account of all the famous buildings, both antient & modern in every part of the World . . . Nor was Architecture the only Science he was master of, he was bred a scholar, and knew as well the learned as the modern tongues – he was a very Skillfull mathematician geographer and geometrician, and in drawing which he practized to the last . . . few excelld him.

Nothing is known of the circumstances of the sale, nor why the collection should have been sold, after an interval of four years, mixed with the collection of another person who had only recently died. The sale included books and works of art belonging to a certain John Mercer, and bound with our catalogue is another,<sup>4</sup> of a sale which took place a week earlier, of the household effects of Mercer and Hawksmoor. The former was a Justice for Middlesex, and died on 1st November 1739;<sup>5</sup> he left all his property to a neighbour and friend, Mrs Anne Fowler, in return for a loan which she had made him of £1000. There is no evidence that Mercer was a collector of importance, nor is there any reason to suppose that he owned any of Hawksmoor's collection after the architect's death. Mrs Hawksmoor survived her husband, but we do not know when or where she died.<sup>6</sup> The catalogues do not separate Hawksmoor's possessions from Mercer's, but on this negative evidence, with what little can be drawn from the wording of the title-pages, it seems permissible to assume that the household sale, which might easily be from a single house, was mostly of the contents of Mercer's house in Denmark Street, while the works of art were mostly Hawksmoor's – certainly the architectural books and drawings. This division receives some confirmation from the fact that the furniture catalogue puts Mercer's name first, but the catalogue of works of art puts Hawksmoor's first.

Our catalogue has no annotations, except a few dashes in the margin against individual numbers. We do not know the fate of the Hawksmoor drawings, but very few of them can be traced to drawings now known, since the collection at Worcester College, Oxford, came from George Clarke, who died in the same year as Hawksmoor, while most of the other collections seem to be of drawings sent by Hawksmoor to those responsible for the buildings or projects.<sup>7</sup> One possible identification is the group in the British Museum, King's Maps, with which some lots very nearly correspond, such as lot 166, 'thirty [designs] for Limehouse and Spittlefields Churches' against eight for Limehouse<sup>8</sup> and twenty-one for

Spitalfields<sup>9</sup> in the British Museum. Nevertheless, the great majority of the 2000 drawings sold in 1740 have disappeared, though it is hard not to believe that many of them do still exist and will, we hope, come to light again.

One group of known drawings, although not by Hawksmoor, very probably came from the sale. The catalogue lists ninety-seven drawings by Webb for Greenwich, in three lots, and Hawksmoor's writing is to be found on at least three of the drawings in the R.I.B.A. Burlington-Devonshire Collection for the Queen's House and the King Charles block; they must therefore have been in his office at some time.<sup>10</sup>

There were about 200 paintings in the sale, about half of them landscapes, seascapes, history, *genre*, and still-life pieces, mostly by Dutch and Flemish artists. The greater masters were represented by Rembrandt, Rubens, Nicolas Poussin and Gaspard, Vouet, Bassano, the Carracci, Reni, Maratti, Sacchi, Albani, and Guercino, several of the Italian pictures receiving the epithet 'capital'. The hundreds of prints and old master drawings included, among others, works by Watteau, 'Bouche', Carracci, Coypel, Mellan, Hollar, Bloemaert, Dürer, Lucas van Leyden, Claude, and Parmigianino. The only noteworthy piece of sculpture was 'a curious Busto of Sir Christopher Wren'. This cannot be the Pierce bust in the Ashmolean, which has been in Oxford since 1737. There is no mention of the bust of Hawksmoor at All Souls, Oxford.

The entries for the architectural drawings are given below in full, as they appear in the catalogue:

- 6 Twenty Designs of different Churches by Mr. Hawksmoor
- 7 Two ditto
- 13 Twenty Designs of Churches by Mr. Hawksmoor
- 14 Thirty ditto
- 15 Twenty-eight ditto
- 26 Nine Designs for Churches by Mr. Hawksmoor
- 27 Twenty-five ditto for Houses by ditto
- 28 Fifteen ditto for Greenwich Hospital by ditto
- 29 Twenty-five ditto
- 30 Fourteen ditto
- 36 Forty Designs of King's College Cambridge by Mr. Hawksmoor
- 37 Twenty ditto of Churches by ditto
- 38 Twenty-four ditto for St. Mary le Strand by ditto<sup>11</sup>
- 39 Twenty-nine for Churches by ditto
- 48 Twelve Designs by Mr. Hawksmoor
- 49 Thirty-eight by ditto
- 50 Twenty by ditto
- 51 Fourteen ditto with the Tower of St. Michael's Cornhill<sup>12</sup>
- 52 Twenty-six ditto of All Souls College Oxon. by Mr. Hawksmoor
- 53 Twenty-seven ditto of Windsor, & Hampton-Court, by ditto
- 54 Twenty-seven ditto of Kensington Palace by ditto
- 62 Twenty-two Designs for the Custom-house by Mr. Hawksmoor
- 63 Sixteen ditto for Whitehall by ditto

<sup>9</sup> K.23. 11. a-w. However, there are four more drawings for Christchurch, Spitalfields, wrongly mounted at K.23. 21-2. m-p.

<sup>10</sup> Vertue records that Hawksmoor had Webb drawings for the King Charles block in 1731; see *Walpole Society*, xxiv [1936], p.9. His writing is on Grant Keith, Nos.IV.8, V.10, and V.12.

<sup>11</sup> Hawksmoor is not known to have made designs for this church; the drawings in this lot may in fact have been drawings by its architect, Gibbs, which Hawksmoor had kept. *V. infra*, note 20.

<sup>12</sup> For Hawksmoor's authorship of the tower of St Michael's, Cornhill, see H. M. COLVIN: *The Architectural Review*, cvii [1950], p.193.

<sup>3</sup> *Walpole Society*, xxii [1934], pp.77-8.

<sup>4</sup> F. LUGT: *Répertoire*, No.516; 15th-22nd April.

<sup>5</sup> *The Gentleman's Magazine*, ix [1739], p.605.

<sup>6</sup> Her name appears in the Millbank rate-books for 1736 and 1737 (Westminster Public Library), but in 1738 and succeeding years the house is marked as empty, and she may have moved to one of the other properties her husband left her. Hawksmoor's and Mercer's wills are in Somerset House; I have been unable to find that of Mrs Hawksmoor.

<sup>7</sup> This applies to the drawings published by LAURENCE WHISTLER: *Country Life*, cviii [1950], pp.2218-21, for Ockham Park, which came from the house at Ockham. The drawings for Blenheim and other buildings in Bodleian MS. Top. Oxon. a.37 probably remained at Blenheim until long after Hawksmoor's death, since the volume contains also later drawings for alterations at Blenheim by John Yenn.

<sup>8</sup> K.28. 11. b-i.

- 64 Forty ditto for the Savoy, St. James's Palace
- 74 Seventeen designs for Canterbury and York Minster<sup>13</sup> by Mr. Hawksmoor
- 75 Twenty-two ditto of Beverley in Yorkshire by ditto
- 76 Twenty-seven ditto of Blenheim by ditto
- 77 Twenty-seven ditto
- 78 Nine ditto for the Parliament-house<sup>14</sup> and Duke of Ancaster's Chapel by ditto<sup>15</sup>
- 79 Sixty-two Designs for Mausoleums by ditto
- 93 Twenty Designs for the Commencement-house at Cambridge<sup>16</sup>
- 94 Twenty-five ditto of different sorts by Mr. Hawksmoor
- 95 Twenty-five ditto
- 96 Twelve ditto for Lord Carlisle, Castle Howard Yorkshire, by ditto
- 97 Twenty different sorts
- 98 Two ditto
- 99 Twenty-three ditto of Lord King's House<sup>17</sup>
- 109 Twelve Designs of Ld. Carlisle's House in Yorkshire by Mr. Hawksmoor
- 110 Twelve of Mr. Dummer's House by ditto<sup>18</sup>
- 111 Sixteen ditto of different sorts
- 112 Twelve ditto
- 113 Twenty-four of Dr. Ratchiff's Library at Oxon.
- 117 Forty Drawings of the Ornaments of St. Paul's by Sir C. Wren
- 118 Twenty-three Designs by Mr. Hawksmoor
- 119 Twenty ditto
- 134 Fifty Designs of Greenwich Hospital by Hawksmoor
- 135 Twenty ditto of Mr. Webb's for Greenwich
- 136 Twenty-five ditto of different sorts
- 137 Eighteen ditto for Sir Thomas Frankland's by ditto<sup>19</sup>
- 138 Twelve ditto for All Souls College Oxon.
- 139 Eleven ditto of Brazen Nose College Oxon.
- 147 Twenty Designs for Bloomsbury Church by Mr. Hawksmoor
- 148 Twenty-four ditto of Deptford Church and St. John's Wapping<sup>20</sup> ditto
- 149 Fourteen ditto of Printing and Town Houses of Oxford by ditto
- 150 Sixteen ditto for Westminster-Abbey
- 151 Eighteen ditto for St. Mary's Woolnoth, Lombard-Street ditto
- 152 Twenty ditto for different Churches
- 153 Twenty-eight ditto of the Tombs of Parsenna by ditto<sup>21</sup>

<sup>13</sup> A drawing for a baldacchino for York Minster in the British Museum (K.45.7. ff.2) was published by H. M. COLVIN: *Country Life*, CVII [1950], p.43. Hawksmoor's work for Canterbury is so far unknown, but I suspect that it included the wooden Archbishop's Throne of c.1704, now in the south-east transept. This was No.936 in the Seventeenth Century Exhibition; reproduced in *Country Life*, LXXXIII [1938], p.60.

<sup>14</sup> Designs for a Parliament House are hinted at in Hawksmoor's letters to Lord Carlisle (*Walpole Society*, XIX [1931], Letters XVI and XXXI), while the obituary in *Vertue* expressly mentions 'his design of a new Parliament House, after the thought of St Chris. Wren'.

<sup>15</sup> The First Duke of Ancaster, Hereditary Lord Great Chamberlain, commissioned Vanbrugh to improve his country seat at Grimsthorpe.

<sup>16</sup> Hawksmoor is not specified in this lot. His plan for Cambridge (British Museum K.8. 44) includes a Commencement House, probably to stand where the Senate House now is. There is a reference in *Parentalia* to Wren's designs for such a building (?1675-6); this lot may have been Wren's drawings. See *Wren Society*, v [1928], p.31.

<sup>17</sup> Ockham Park, Surrey, now destroyed. *V. supra*, note 7.

<sup>18</sup> Possibly South Stoneham, Hants. Edward Dummer was a director of Greenwich Hospital.

<sup>19</sup> Thirkleby, Yorks. It is not clear whether these drawings were by Hawksmoor or Webb.

<sup>20</sup> St Paul's, Deptford, was designed by Thomas Archer; these may have been his drawings. St John's, Wapping, is now called St George's-in-the-East.

<sup>21</sup> Hawksmoor mentions the Tomb of Porsenna in a letter to Lord Carlisle (*Walpole Society*, XIX, Letter 1); this lot must have been a reconstruction of this unidentified monument.

- 164 Sixty-six Designs by Sir John Vanbrugh and Mr. Hawksmoor
- 165 Forty-five ditto Ld. Pomfret's House<sup>22</sup>
- 166 Thirty ditto for Limehouse and Spittlefields Churches by Hawksmoor
- 188 Thirty-eight Designs for Greenwich Hospital by Mr. Hawksmoor
- 189 Fifty-three ditto of different sorts by ditto
- 190 Forty ditto
- 191 Sixty ditto of Mr. Webb's for Greenwich
- 192 Ten ditto of the Parliament House by Mr. Hawksmoor
- 193 Twenty-three ditto of Queen's College Oxon. by ditto
- 194 Twelve ditto for Ld. Carlisle's House in Yorkshire, by ditto
- 195 Twenty ditto of different sorts
- 196 Twenty-four ditto for the Parliament House
- 197 Twelve ditto for Ld. Carlisle's House in Yorkshire by ditto
- 198 Twelve ditto for the Duke of Kent's House in St. James's-Square by ditto
- 199 Seventeen ditto of Mr. Webb's for Greenwich
- 221 Six designs for Greenwich by Hawksmoor
- 222 Twenty-six ditto for Cambridge by ditto
- 223 Forty-nine for Lord Linnster's House<sup>23</sup> by ditto
- 224 Seventeen ditto for the Palace at Windsor by ditto
- 255 Sixty-four Designs of different sorts by Mr. Hawksmore
- 256 Sixty-three ditto
- 257 Thirty-five ditto
- 258 Twenty-three of St. Paul's Church by ditto<sup>24</sup>
- 288 Four Designs of Westminster-Bridge by Mr. Hawksmoor
- 289 Four ditto
- 290 Six drawings of All-Souls Colledge, Oxon. by ditto
- 291 Two designs of Ld. Carlisle & Ld. Pomfret's Houses by Mr. Hawksmoor
- 292 Twelve ditto for Greenwich Hospital by ditto
- 293 Four ditto for Blenheim by ditto
- 294 Six ditto for Greenwich Hospital by ditto
- 295 A fine View of the Piazza Lavona at Rome, by ditto<sup>25</sup>
- 296 Nine ditto for Greenwich and the Tower of St. Michael's Cornhill, by ditto
- 297 Nine ditto for Blenheim by ditto
- 298 Ditto for Dr. Ratchiff's Library at Oxon, ditto

The books may be divided into architectural and travel books, and a large number of scientific and mathematical textbooks, grammars, tracts, dictionaries, and editions of the classics,<sup>26</sup> which may or may not have belonged to Hawksmoor. There were hardly any literary works, although it seems inconceivable that Hawksmoor should not have possessed some. Indeed, one of the indications that the list does not represent his whole library is the appearance of his name in the list of subscribers to Dryden's *Virgil* of 1697, which was not in the sale. Perhaps the books in the sale were only those which were not of general interest, the others having been disposed of privately.

The catalogue compiler's ignorance of foreign spelling and pronunciation renders the titles of the architectural books unreadable at first sight, but most of them can be identified and they are all given below. Of the classic writers, the sale contained Vitruvius, both in the Latin edition of 1567 with the

<sup>22</sup> Easton Neston.

<sup>23</sup> Easton Neston.

<sup>24</sup> Perhaps St Paul's, Deptford (note 20), or possibly Inigo Jones' church in Covent Garden. Hawksmoor had drawings made of the windows of Jones' Marlborough Chapel; one is in the Ashmolean Museum, Oxford, and another at Worcester College.

<sup>25</sup> Either copied by Hawksmoor from a print of the Piazza Navona, or a misattribution.

<sup>26</sup> e.g. 'Caesari's Comment. in Usum Delphini'.

commentary by Daniele Barbaro, and in Perrault's translation, Serlio (1663), Palladio (1642), and Alberti in Italian (1565), as well as Leoni's English translations of Palladio and Alberti. 'A Book of Leonardi de Vinci' is probably the *Trattato della Pittura*, which was published in Paris in 1651. Of later theoretical works, there were three copies of Blondel's *Cours d'Architecture*, two editions of Evelyn's *Parallel*, Perrault's treatise on the five orders, translated by John James, Carlo Cesare Osio's *Architettura Civile* (1686), and Montano's *Cinque Libri di Architettura*. There were also Francini's book of gateways,<sup>27</sup> du Cerceau's *Plus Excellents Bastiments*, and a book of designs by Charmeton, possibly the *Diverses Corniches Choieses sur l'Anticque* (1670?). Leybourn's *Platform for Purchasers* and *Compleat Surveyor*, and Batty Langley's *Practical Geometry*, which appear in the list, were probably Hawksmoor's, likewise the works on perspective of Moxon (1670), Sirigatti (1596), Hondius (1599), and Pozzo, in both the original edition of 1693 and the John James edition of 1707, to which Hawksmoor, Vanbrugh, and Wren signed the preface. There was also a third translation by James, the *Theory and Practice of Gardening*, from the French of J. B. A. le Blond.<sup>28</sup>

English architecture was represented by the three volumes of *Vitruvius Britannicus* and Kent's *Designs of Inigo Jones*, Loggan's prints of Oxford and Cambridge and Winstanley's of Audley End (1688), Holland by Hendrick de Keyser's *Architectura Moderna* (1631), and two copies of *Afbeelding van 't Stadt Huys van Amsterdam* (1664).<sup>29</sup> As we should expect, the largest group is of late sixteenth- and seventeenth-century Italian books: Domenico Fontana's book on the Vatican Obelisk, Santi Bartoli's publications of the Columns of Trajan and Marcus Aurelius, Carlo Fontana's *Templum Vaticanum*, Domenico de' Rossi's *Studio d'Architettura Civile*, G. G. de' Rossi's *Altari e Cappelle nelle Chiese di Roma* and *Insignium Romae Templorum Prospectus*, Falda's *Fontane di Roma* and *Nuovo Teatro delle Fabriche et Edificii*, Sadeler's *Vestigi delle Antichità di Roma* (1660), G. B. de' Rossi's *Palazzi Diversi* (1638), Desgodetz's *Edifices Antiques de Rome* (Paris 1682), and a book of prints of the Farnese Gallery. There were also 'Theatrum Civitate Neopolis & Siciliae', Francisco de los Santos's *Descripcion del Escorial* (1681), Le Brun's and Struy's *Voyages*, and finally Tijou's book of ironwork designs (1693), 'Perrier's Book of Statues', 'Bloemaert's Drawing Book', 'Visscher's Antique Buildings', and 'Gibb's Architect and Designs, London 1708', which is probably a misdescription of the *Book of Architecture* of 1728.

It has been said earlier that Hawksmoor must have used and possessed other books. The catalogue does not mention Scamozzi, which he almost certainly knew. In one of the letters to Lord Carlisle,<sup>30</sup> he writes of Dr Maundrell who measured the temple at Baalbek; the catalogue does not mention Dr Maundrell's *Journey from Aleppo to Jerusalem* which has illustrations of the temple, signed by Hawksmoor. He relied heavily on the plates in the Grand Marot for his illustrations, so we can add that work to his library list. The absence of his own essays on Greenwich Hospital (1728) and Westminster Bridge (1736) is also notable.

<sup>27</sup> Second edition, Paris 1640; first published 1631.

<sup>28</sup> First published 1712, from le Blond's edition of 1709. A second edition appeared in 1728 from a later French edition. The sale catalogue gives no date.

<sup>29</sup> One copy is entered as 'State Houses of Amsterdam', which is a bad translation of the Dutch title; there does not seem to have been an English edition.

<sup>30</sup> *Walpole Society*, xix, Letter xx.

Dr Lang has suggested Hawksmoor's use of travel books in her discussion of Hawksmoor's sources for the Radcliffe Library designs;<sup>31</sup> he must have learned, from some such book as Sandy's *Relation of a Journey Begun in 1610*, of the grotto of Posillipo, 'which passes under the mountaine for the space of six hundred paces (some say of a mile) affording a delightfull passage to such as passe betweene Naples and Putzol'. Hawksmoor planned a 'Pausilippo' to take the main road under the grand chapel at Greenwich Hospital<sup>32</sup> and, in his plan for Romanizing Oxford<sup>33</sup> he devised a 'Gate into New College Garden [from the lane] and thro' ye Mount by a Pausilyp'. Dr Lang also deduced that he knew and used Santi Bartoli's *Gli Antichi Sepolcri* (1697), which is not in the sale catalogue, and this is proved by Hawksmoor's description of the tomb of Cecilia Metella to Lord Carlisle<sup>34</sup> in which he quotes the words under Santi Bartoli's plate of the monument: *Con merli attorno al uso di Roccha ò fortozza*.

The sale catalogue throws new light on Hawksmoor as an architect, on what he read, and on the works for which he made designs, and it suggests that he was a collector of paintings, prints, and drawings. It has also a further value because it provokes a question. Two years ago a collection of drawings by Wren and others was rediscovered, in the possession of the Marquess of Bute, which had been given up as burnt at Luton Hoo in 1771.<sup>35</sup> We seem to have the bulk of the drawings sold at the Wren sale in 1749; now we must ask what happened to the 2000 drawings in the Hawksmoor sale.

<sup>31</sup> S. LANG: By Hawksmoor out of Gibbs, *The Architectural Review*, cv [1949], pp.183-90.

<sup>32</sup> Soane Museum, I, 64. *Wren Society*, vi [1929], pl.xxxvi.

<sup>33</sup> Bodleian MS. Top. Oxon. a.26 (R).

<sup>34</sup> *Walpole Society*, xix, Letter iv.

<sup>35</sup> Bute Sale, Sotheby's, 23rd May 1951.

## Shorter Notices

### *David's 'Sieyès' in the Fogg Museum and Girodet's 'De Sèze Méditant la Défense du Roi'*

BY GEORGE LEVITINE

IT is hoped that the present notice will clear up the confusion over two portraits, that of the abbot Emmanuel-Joseph Sieyès (1748-1836), the author of the famous revolutionary pamphlet on the *Tiers Etat*, and that of the Count Raymond de Sèze (1748-1828), who was in charge of the defence of Louis XVI during the trial of 1792-3.

The early biographers of Jacques-Louis David<sup>1</sup> relate that the painter executed the portrait of Sieyès, a close friend of the artist, in Brussels where the two former *conventionnels* had taken refuge after the fall of Napoleon. Sieyès' portrait seems to have been painted at the time of his discussions with David, discussions in which he convinced the painter that he should reject the king

<sup>1</sup> As for instance, P. A. COUPIN: *Essai sur J. L. David*, Paris [1827], pp.42 and 57.